

edward johnson building
faculty of music
university of toronto



FACULTY ARTISTS SERIES

PROGRAM 2

WALTER HALL

SATURDAY, NOVEMBER 12, 1983

8 P.M.

PROGRAM

Sonata Pian' e Forte
Canzon Septimi Toni No. 2

G. GABRIELI

Stephen Chenette, Jeff Reynolds, Larry Weeks,
Barton Woomert; Trumpets

Frank Harmantas, Ken Knowles, John Langley
Gordon Sweeney; Trombones

Claude Engli; Tuba

These works are two of the sixteen instrumental compositions found in Gabrieli's predominately choral Sacrae Symphoniae of 1597. Gabrieli's genius lay not only in his continuation of the post-renaissance style, but in his many compositional experiments, such as the uses of contrasting metres and polyphonic and homophonic writing within a single work. Although most of Gabrieli's output is vocal music, his instrumental work is thought of as a "stepping stone" in the evolution of the concerto grosso and solo concerto. The Sonata Pian' e Forte features contrasts of volume, and for that matter is the only piece in the collection that the composer himself indicated dynamic markings for. Naturally, modern editions are more complete, thus allowing for modern instruments to fulfill contemporary expectations of what this music should sound like.

Music for Organ, Horn, and Gongs

BRUCE MATHER

Heather Spry, organ; Eugene Rittich, horn
David Kent, gongs

In addition to studies with Oskar Morawetz and John Weinzweig at the University of Toronto, Bruce Mather's list of teachers include Boulez, Messiaen, Milhaud and Roy Harris. Now a composer (and teacher himself) of a high reputation, he is also known as a skilled pianist, both in the solo and two piano repertoire.

In 1973, six year after receiving the degree of Doctorate of Music from the University of Toronto, Mather was commissioned

to write a work for the inauguration of the new organ in Walter Hall. The organ writing in the Music is unusual; there is a preponderance of solo stop usage, and the typical characteristics of organ writing are little used. The percussion part includes a wide variety of metallic resonating instruments (such as cymbals, Japanese bowls, and vibraphone) and timpani, in addition to the gongs mentioned in the title of the work.

The organist in the 1973 premiere was Mireille Lagacé and the percussionist was John Wyre. Eugene Rittich played the horn in that performance, as he does again in tonight's program.

Trio in Bb major, Op. 11

BEETHOVEN

Allegro con brio

Adagio

Thema Pria chio l'impegno (Allegretto) con variazioni

Patricia Parr, piano; Joachin Valdepeñas, clarinet;
Daniel Domb, cello

This work was well received in 1798 by its first Viennese audiences. Previous works by Beethoven were not as easily understood or appreciated. An early critic wrote:

"If the composer, with his unusual grasp of harmony, and his love of graver movements, would aim at natural rather than strained and *recherché* composition, he would set good work before the public."

Even in this early work, typically Beethovenesque harmonic eccentricities are found, such as the statement (in the opening movement) of the second subject in D major following immediately a full close in F major.

There is an interesting anecdote in connection with the finale of this work. The movement is a set of variations on a theme from the opera L'Amor marinaro (produced in 1797) by Joseph Weigl (1740-1820). Beethoven played this trio one evening in a well attended soirée; afterwards, the visiting piano virtuoso Daniel Steibelt (1765-1823) played one of his own quintets, and then improvised at the piano in an attempt to "show up" Beethoven, who refused to play again that evening. Eight nights later, after hearing another of Steibelt's quintets and a (carefully prepared) improvisation (!) based on the same Weigl theme

as the clarinet trio variations, Beethoven and his admirers had had enough. Beethoven, on his way to the piano, picked up the cello part of Steibelt's quintet, placed it upside-down on the stand, and after playing the first few measures (with one finger), improvised brilliantly - in fact, so brilliantly that the humbled Steibelt left the room before the master finished his revenge.

INTERMISSION

Grand Nonetto, Op. 31

SPOHR

Allegro

Scherzo: Allegro

Adagio

Finale: Vivace

Jascha Milkis, violin; Maurice Pelletier, viola;
Robert Dodson, violoncello; Thomas Monohan, bass;
Nora Shulman, flute; Melvin Berman, oboe;
Joaquin Valdepeñas, clarinet; Christopher Weait, bassoon;
Eugene Rittich, horn

Although Louis Spohr (1784-1859) is little remembered today, he was for many years, as violin virtuoso and composer, one of Europe's most admired and influential musicians; as a youth he played in the first performances of Beethoven's Op. 18 quartets, and near the end of his life was a vigorous champion of the music of Wagner.

The first movement of the Nonet features an opening motif which undergoes much development during the course of this "concert-ante" style allegro. Following the large scherzo (with its two trios and coda) is an adagio which contains further references to the motif of the first movement. Instead of the customary rondo finale, the work concludes with a sonata form movement of great vitality and sharply defined themes.

The Nonet was written in 1815.

Notes by Dean Bradshaw

BIOGRAPHIES

MELVIN BERMAN, oboe, is a professor at the Faculty of Music, an active soloist, chamber music performer and clinician. He was principal oboe with the Montreal Symphony, a professor at McGill University, and Professor of Oboe and Chamber Music at the Conservatoire de Musique du Quebec before coming to Toronto.

ROBERT DODSON is a graduate of Indiana University, where he was a student of Janos Starker. He taught at Queen's University, Kingston, for twelve years, where he was also a member of the Vaghy String Quartet. He is presently teaching at the University of Toronto and is Vice Principal of the Royal Conservatory of Music.

DANIEL DOMB, cellist, has appeared with the great North American orchestras and covered all five continents in performance. He studied with Paul Tortelier, Leonard Rose and Gregor Piatigorsky, and his career was launched by an appearance with the New York Philharmonic under Leonard Bernstein. Mr. Domb is principal cellist of the Toronto Symphony and teaches on the staff of the Faculty of Music and the Royal Conservatory of Music.

DAVID KENT was born in Toronto, studied percussion and timpani at the Faculty of Music for 5 years, graduating with a Master of Music degree in 1978. He has travelled extensively, studying musical cultures and collecting an array of percussion instruments. He is a member of the Toronto Symphony, has appeared as soloist with the National Youth Orchestra, University of Toronto Symphony Orchestra, Festival Singers, Array and New Music Concerts.

JASCHA MILKIS was born in Odessa, U.S.S.R. and received his musical training at the College of Music in Moscow and the Music School and Conservatory in Odessa. He is Associate Concertmaster of the Toronto Symphony. Since coming to Canada, he has been active in chamber music and as soloist in recital and with orchestra.

A native of Louisville, Kentucky, bassist THOMAS MONOHAN is an Adjunct Professor of the Faculty of Music, University of Toronto and principal double bassist of the Toronto Symphony. He is a graduate of the Curtis Institute, was formerly principal bassist of the National Symphony Orchestra (USA) and co-principal of the Israel Philharmonic. He has been a coach of the National Youth

Thomas Monohan (cont.)

Orchestra and the Banff Summer School and a frequent soloist and chamber music artist in the Toronto area. His students are found in most of the orchestras in Canada as well as internationally.

Toronto born PATRICIA PARR performed with the Toronto Symphony, the Rochester Civic Orchestra and the New York Pops Orchestra before she was ten. A double scholarship student at the Curtis Institute in Philadelphia, Miss Parr followed her studies there with two years of study with Rudolf Serkin. Since then she has performed in concert, on radio, television and with major symphony orchestras throughout Canada and the United States. Her outstanding ability as a chamber music artist has become widely known with numerous appearances at the Marlboro Festival and with several international ensembles. As a professor at the Faculty of Music she performs frequently with many of her colleagues.

Montréal born MAURICE PELLETIER earned a Bachelor of Music at L'Ecole de Musique Ste-Croix (Université de Montréal) before coming to Toronto in 1970 to earn a second Bachelor of Music degree from the Faculty of Music as a student of Lorand Fenyves. He has been a member of the Toronto Symphony for 10 years.

EUGENE RITTICH, Adjunct Professor at the Faculty of Music, University of Toronto, has been principal horn of the Toronto Symphony since 1952. A native of Alberta and a graduate of the Curtis Institute of Music, he has been a frequent soloist and chamber artist on the CBC, and with the Toronto Symphony, Stratford Festival, Hart House Orchestra and the CBC Symphony. As teacher and coach, he has been associated with the Faculty of Music since 1962, and the National Youth Orchestra since its inception. Along with Patricia Parr, he gives generously of his time in organizing the Faculty Artists Series.

Born in Los Angeles, NORA SHULMAN was a student of Louise De Tullio and graduated from the California State University at Northridge. She has performed at the Tanglewood and Aspen Music Festivals, and in 1971 was awarded the Tushinsky grant from the Young Musicians' Foundation of Los Angeles. Miss Shulman has played in the Denver Symphony Orchestra and is now assistant principal flute with the Toronto Symphony and principal flute of the CJRT Orchestra. A member of the Faculty of Music, University of Toronto, she has been featured as a soloist on numerous CBC broadcasts.

HEATHER SPRY is a graduate of the University of Toronto Faculty of Music, where she earned Bachelor and Master of Music degrees in Composition, and taught Sight Singing, Keyboard Harmony, and Materials of Music. In 1982, she passed the exams to become a Fellow of the Royal Canadian College of Organists, winning the Healey Willan Prize for the highest marks. Ms. Spry studied organ with John Tuttle and Douglas Bodle, and is currently Director of Music at Donminster United Church in Don Mills, where she runs a program which includes five choirs. In addition to being active as a recitalist, accompanist and composer, Ms. Spry is University of Toronto Carillonneur.

JOACHIN VALDEPEÑAS, a native of Mexico, studied with Kalman Bloch and Keith Wilson and received his Master of Music Degree from Yale University. He has performed as soloist with the Mostly Mozart and Aspen Music Festivals and at the International Clarinet Convention, and is an active participant in the Marlboro Festival. Having arrived in Toronto in 1980, this is his fourth season as Principal Clarinet with the Toronto Symphony. He is a valued teacher and chamber music coach at the Faculty of Music, University of Toronto.

CHRISTOPHER WEAIT, co-principal bassoonist of the Toronto Symphony, was born in England and trained at the State University College at Potsdam, New York and Columbia University. He has taught at major universities and music festivals in Canada and the United States and is at present a chamber music coach at the Faculty of Music, University of Toronto. He serves as woodwind coach for the Toronto Symphony Youth Orchestra and is Music Director of the Toronto Chamber Winds.

Next Faculty Artists Concert:
Saturday, February 25, 1984
Walter Hall, 8 pm

Next Event:
U. of T. Concert Choir
Conductor: William Wright
Sunday, November 13, 1983
Walter Hall, 3 pm